6
ONE YEAR OLD
THE
HEROINE ADDICT
ANNIVERSARY ISSUE

THE HEROINE ADDICT #6, August, 1975. Published bimonthly by The Adventure Heroines Publishing Association, *a division of THE COMICS HEROINES FAN CLUB, Box 10956, Baltimore, Md. 21234.*
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Except where otherwise stated, all correspondence should be mailed to:

Albert Tanner
Box 10956
Baltimore, Md. 21234

MEMBERSHIP AND SUBSCRIPTIONS

Club members receive copies of all AHPA publications, including bimonthly fanzine issues, new Fabulous Fems poster sets, and our specialized adventure-heroine fiction magazine THE ADVENTURESS, by first class mail.

CHFC publishing, mailing, and operating costs are met by members' dues/subscription payments, the sale of publications in quantity to dealers, minimal charges to advertisers, and the mail-auction sale of original artwork. Each member's account is being charged $1.00 for this issue of THA. Non-members may order single copies for $1.25 each, including first class postage.

All adventure-heroine fans are invited to become subscribing members. Send an initial dues payment of $3 or more, making your check payable to A.S. Turner.

CONTRIBUTIONS

We are glad to receive material from new contributors for potential publication although we recommend that prospective new authors first send summaries of their ideas. New artists should begin by submitting spot illos of less than quarter-page size since these are the most likely to be published.

Naturally we cannot guarantee to publish any unsolicited material, and we can not return contributions unless they are accompanied by stamped self-addressed return envelopes of sufficient size.

Letters to the editor are always very welcome, and those of general interest will be published as space allows.

CHEFAC is back!

PREEE--SENTING...

THE ADVENTURE HEROINES PUBLISHING ASSOCIATION

Publishing Editor: *Albert Tanner*

Department Editors:

Dwayne Best	*Tom O'Reilly*
Ted Delorme	*Robert Rodi*
Scott Gibson	*Carol Strickland*
Kirk Hastings	*Jeff Thompson*
Tom Luth	*Mercy Van Vlack*

Other Staff Artists:

Alex Bialy	*Scott Taylor*
Chris Padovano	*Frank Travellin, Jr.*

Business Manager: *A.S. Turner*
Publicity: *Mercy Van Vlack*

ILLUSTRATIONS IN THIS ISSUE:

Alex Bialy: pages 13↑, 13↓, 20, 21, 22
Ted Delorme: pages 18-19, 30, 31, 32, 33 , 33↓[1]
Kirk Hastings: pages 16, 17, 25
Richard Howell: page 2↓
Tom Luth: cover[2]; pages 26, 27
Tom O'Reilly: cover[3]; page 33↓[4]
Chris Padovano: page 8
Robert Rodi: pages 12, 28, 34, 35
Carol Strickland: pages 2↑, 4, 5, 6
Scott Taylor: pages 2←, 13←
Mercy Van Vlack: pages 3, 7, 10, 11, 24, 29

[1]*penciling* [3]*characters*
[2]*background* [4]*inking*

On the AHPA's first publishing anniversary, we sincerely thank you for your fabulous support!

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If "PAYMENT NOW DUE" has been stamped on your THA envelope, you have a balance of less than $2.00 in your CHFC dues/subscription account. To avoid interuption in receiving all new material which we will be mailing, send a dues payment of at least $3 now with a check made payable to A.S. Turner.

Note that most members prefer to send more than the minimum $3, thus having to pay dues less frequently. We keep an individual record of your account and will notify you when future payments become due. We cannot afford to mail you extra reminders: don't postpone renewing your account!

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Fabulous Fems #1: 4 posters, 60¢

Note: Few copies remain of most issues!

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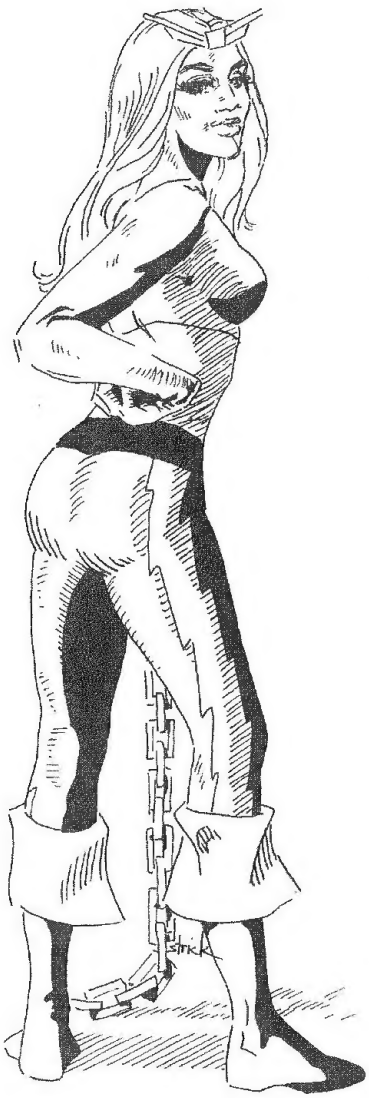
FANTASTIC FEMMES Part Two

by Jeff Thompson



Thundra, by Carol Strickland

"Yes, run! Flee, scatter, scamper back to your rabbit holes like the miserable male rodents you really are—and let Thundra do your fighting for you!" Out of the pages of FANTASTIC FOUR #129 (December, 1972) sprung an amazing, seven-foot tall woman who called herself Thundra. Clad in red pants and a bullet-lined, one-sleeved and one-gloved halter top, Thundra wielded a long chain mightily enough to kayo Medusa and even The Thing, her two combatants. Thundra held a dubious alliance with The Frightful Four—The Wingless Wizard, The Sandman, and The Trapster. The female giant cryptically maintained that "it was written" that she do battle with The Thing.

Thundra and her trio of male colleagues invaded the Baxter Building in FANTASTIC FOUR #130 (January, 1973). Besides displaying her physical prowess once again while combatting Reed and Sue Richards, Ben Grimm, and Medusa, Thundra revealed her compassionate side in this issue when she objected to the Wizard's idea of threatening the young life of Franklin B. Richards, who was sitting on the sidelines of the fray. Thundra has some ethics about her! The fight between the FF and The Frightful Four in this issue ended in a draw and the criminals' escape.

Thundra next appeared on a snowy December 31, 1972, atop New York's Allied Chemical Building. The issue number was #133 (April, 1973). In this issue she publicly challenged The Thing to a duel in Shea Stadium in Queens, New York. And as insurance that Ben would show up to fight her, Thundra abducted Ben's blind sweetheart, Alicia Masters. Like the Scarlet Witch and Moon Dragon, Thundra was

not always a heroine—and she isn't a conventional one!

The Thing was taking a dreadful beating at the hands of Thundra on the day of their battle in the same issue. Once again Thundra, whose origin remained unknown, proved through her words that she firmly believed in female superiority and that attacking a normal man was "unfeminine." The latter belief was what Reed Richards employed in order to save Ben's life. Reed shot The Thing with a ray which temporarily transformed him into Ben Grimm the man. Thundra, unwilling to combat an obvious inferior, flew away on her strange anti-gravity disc.

In GIANT-SIZE SUPER-STARS #1 (later GIANT-SIZE FANTASTIC FOUR), Thundra got a crack at both The Hulk and The Thing! Thundra intended to reconcile her differences with Ben in this meeting, but, through a misunderstanding, Thundra became even more determined to vanquish The Thing, whom she believed to be Earth's mightiest man.

However, Thundra protected The Thing, instead of pummelling him, in FANTASTIC FOUR #148 (July, 1974). When the three remaining members of The Frightful Four attacked the FF, Thundra fought them off, saying that she was the only one who would battle the Four, especially The Thing. However, after she subdued The Frightful Four, she did not proceed to fight Ben herself. Could this be Thundra's first sign of the development of a liking for The Thing? Writer Gerry Conway gave us a clue to that effect in his caption on the last page of the issue. When Mister Fantastic, The Thing, The Human Torch, Medusa, and Thundra saw Prince Namor, the Sub-Mariner, approaching with Sue Richards, Conway wrote, "And, in a tower complex overlooking New York Harbor, five FRIENDS listen to the undersea prince's grim words..."

FANTASTIC FOUR #149 (August, 1974) marked the period in time when Thundra became more of a friend to The Fantastic Four than a foe. Without hesitation she joined forces with the men of the FF to combat the savage Sub-Mariner, whose minions and marine creatures had invaded New York Harbor. Despite her temporary alliance with Reed, Ben, and Johnny, Thundra retained her superior, haughty manner ("There's no need for you to salve your male ego, Richards."). At one point Thundra cried, "Back away, Benjamin Grimm —the Sub-Mariner is mine! You're not to be harmed—until we have time for our own battle, a struggle to the death!" It's rather

odd that Thundra is always threatening that, but never finding the time to bring the fight about.

In my opinion, Thundra's most interesting adventure so far was the three-part "Thundra and Lightning!" origin tale which took place in FANTASTIC FOUR #151, 152, and 153 (October, November, and December, 1974)--Thundra's last appearances to date, not counting her inclusion in a Fantastic Four Family Portrait pin-up in MARVEL TREASURY EDITION #2 (December, 1974).

In issue #151 The Thing and The Human Torch battled Mahkizmo, one of the most muscular, brutish men ever in comics. Mahkizmo, the ruler of an alternate, male-dominated "future" called Machus, was in our time looking for Thundra, who is a Femizon, the inhabitant of another possible "future" where women rule and men are enslaved (the exact opposite of Machus). As it turns out, Thundra is a Wonder Woman-type who left her female civilization to defeat The Thing, Earth's most powerful man. It seems as if Machus and Thundra's world were merging, and the male slaves on Thundra's world were rebelling. The bravest and strongest Femizon, Thundra, had been sent to crush Ben Grimm to scare the male slaves on her world into continued submission! The Femizons, sans Thundra, appeared in Marvel Comics' SAVAGE TALES #1.

Mahkizmo overpowered Thundra and took her with him to Machus in FANTASTIC FOUR #152. Reed Richards modified Doctor Doom's time machine and he and the FF traveled to Machus after the Femizon. Something Ben said in this issue suggested that he admires Thundra more than before. When Ben saw Thundra being whipped by a Machusian, he broke his bonds and exclaimed, "That does it! You guys just don't know how to treat a lady!" I never thought Thundra would need a champion, but when she did, Benjamin Grimm was ready and willing!

The men of the Fantastic Four assisted Thundra in defeating Mahkizmo in issue #153. Then the two alternate futures merged and the populace of each finally found happiness and equality with the other, and the FF was cast back to their own time period. Ironically, Thundra was hurled back with them, and she appears to be trapped in our time. I'm glad. Thundra is a very appealing comics heroine. Let's hope that the crimson-clad Femizon wields her chain with the Fantastic Four (or solo?) for a long time to come.

Jeff Thompson
6907 Pennywell Drive
Nashville, Tennessee
37205

CLUB NEWS!

And Other Pertinent Points → → by Al Tanner, editor

A celebration is in order! With this sixth bi-monthly issue of THA we've reached, at least from a production standpoint, the *first anniversary* of the CHFC. You charter members will remember the days when few people had *heard* of THE HEROINE ADDICT or our new publishing concept. Now, with our AHPA material being reviewed, advertised, discussed, and displayed all across the country, it will soon be hard to find a real fan who does *not* know what's going on here!

As you know by now, we are marking the occasion with a beautiful anniversary cover, and it's a combined effort by three of our top staff artists. Mercy Van Vlack created the basic concept, Tom O'Reilly drew the characters, and Tom Luth designed and depicted the background. I know you'll be eager to see more such collaberations among our artists in the future, and in all likelihood you will.

The truth is, I've done very little celebrating. I've been too busy laying the plans with various staff members for the new AHPA products which our subscribing members will be receiving in coming months. The first *two* issues of THE ADVENTURESS have been scheduled and I'll give you further information about them on another page. We thank you for having been so patient even while telling us how anxious you are to see the AHPA's entry into the fiction field.

A long-range project is the illustrated "nearly-complete" *directory* of comics heroines and villainesses. Dwayne Best is organizing what should be a splendid special publication with the assistance of Mercy and Steve Johnson and with added help from all of you who can provide the kinds of information Dwayne is asking for in his THA columns. Here's one of the ways in which many of you can contribute for the benefit of all heroines fans.

By now you've seen the first Fabulous Fems Poster Set, and I'm sure you agree that such action illos make a delightful addition to our subscription material. This is an experimental size, designed with economy in mind. We can produce larger posters for you, but the price would have to be correspondingly greater. Let us know your preference in this respect, and in the future we'll be glad to produce what the majority of our fans want. (I should point out that the *original* artwork for these posters *will* be put on sale later through our auction system.)

Incidentally, if you did not receive these four posters along with THA #6, that is because your current CHFC dues/subscription balance was not suficient to cover the 60¢ cost of the poster set in addition to the cost of this THA issue. When you send your new dues payment, which you'll want to do very soon so you won't miss THE ADVENTURESS #1, be sure to include an order for Fabulous Fems Poster Set #1. Believe me, you'll be glad to have it!

As our AHPA production schedule swings into full gear, I really think you will find it to your advantage to avoid gaps in your collection or delayed delivery of material by keeping a solid balance in your dues account. To help you do that, we are now stamping "payment due" on the envelopes you receive when your balance has diminished to $2.00 or less. Most members are making payments of $5 or more so that they have to renew their accounts less frequently.

I'm afraid I have bad news to report on one front. Scott Gibson has been

unable to produce the first issue of a mimeographed CHFC letterzine as previously scheduled. (This was not due to any lack of good contributions by our members, but for purely personal reasons which I cannot explain here.) Our plans for an inexpensive but interesting club letterzine have been, for the time being, shelved but not forgotten. I hope to have more news on the subject in THA #7.

Now back to the good news! As you veteran THA readers will have noticed, Chefac is "moving" in our Club News logo-illo. In fact, our popular CHFC trademark character will actually be having a pictured "adventure" in sequential illos for future columns! Chefac's creator, Mercy Van Vlack, came up with this innovation, and what a clever idea! She may also bring Chefac to life as an adventure-heroine in future TA issues. (That's not a promise to you Chefac fans, but just a hint of what may come to pass.)

We've heard that ABC's pilot (let's hope!) Wonder Woman TV movie will be shown after the start of the new video season, perhaps in September. So we'll hold off on our CHFC "WW TV campaign" (as discussed in THA #5) until our next issue. At that point we'll renew our organized effort to push for a WW TV *series*, a project we know many of you are enthusiastic about.

Our first HEROINE ADDICT'S ART PORTFOLIO is already in the planning stages. I expect to slot this special publication into our subscription schedule sometime during the fall. It will be devoted entirely to the kinds of full-page artwork which you people have viewed with such obvious pleasure in THA issues.

Speaking of art, the high bids for the original artwork offered for sale in our second AHPA auction (of illos published in THA #3 and #4) totalled $156.65 for the sixty-two illos sold. Forty-seven per cent of this income goes to the artists involved while the remainder, minus mimeographing, mailing and other auction costs, goes into our publishing fund. We are now auctioning the artwork published in THA #5 and in this issue. I urge you to support the CHFC and add to your own exclusive collection by submitting generous bids on the form provided. This original art should be a sound investment. If its owners ever want to resell it, ads placed in THA should bring good response from other collectors.

This month we salute Marvel's colorful heroine Red Sonja on the advent of her own color book. For background and commentary on this popular gal, see Kirk Hastings' article. Will Marvel stick with Sonja in her own title? Well, if you will support her with letters as Bob Rodi suggests, you may help to bring that about!

I wonder how many people have the same reason I do for *not subscribing* to Marvel's comics: their policy of frequently and unpredictably switching the characters who appear in a particular book. I for one don't like the idea of subscribing to one book and then ending up receiving what is, in effect, a different one even though the series title remains the same....That reminds me: THA #7 will not deal with comics heroines at all, but will be devoted to Walt Disney animal characters instead. Okay? And be sure to renew your subscription so you'll get #8, which will cover (or uncover) the burlesque stars of the '20s.

I'm just kidding about that of course. Actually the outlook is great for our up-coming issues! They'll include articles and artwork by some talented *new* contributors along with Mercy's new "Heroine Hotline" columns, the resumption of Tom O'Reilly's "Reel-Live Heroine" series, and the usual variety of contributions from all of your favorites on the regular staff.

Several readers have commented on the fact that our various THA articles and columns sometimes make reference to the same subjects and/or the same comics characters in an issue. This "semi-duplication," which I know does crop up at times, is a rather necessary aspect of our department-editor system, and it's this system that makes it possible for us to maintain an AHPA publishing schedule which has amazed many veteran fans. Moreover, we do not regard occasional duplication of topics as a real problem. In fact, one of my policies as editor is to encourage our staff members to feel free to express their *independent* - and usually differing - views and interpretations of any and all matters which are appropriate and significant. In my opinion, this usually if not always is a positive factor, adding to the overall sparkle and interest of a THA issue. Needless to say, our staff members appreciate this independence, and I'm sure it contributes to the enthusiasm and responsbility with which they undertake and accomplish their valuable contributions.

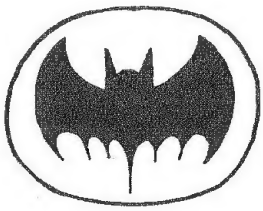
As you know, THA reviews other zines only if they are of potential interest to adventure-heroines fans; we've promised you we'll stick to the subject which is your reason for subscribing to THA. In this connection, I want to call your attention to GLORM #2, which editor Jim Crawford (who is a CHFC member incidentally) advertises on page 14. It hasn't been published yet, so obviously I haven't seen it; but from what I've heard, I have good reason to expect that this issue's extensive article on sex in comics will be of real interest to many heroines fans. I've already told Jim that I want a copy when it's available, and I think you too would find it worthwhile to order a copy. Note that it will include some artwork by AHPA artist Tom O'Reilly.

I've received and enjoyed a copy of a zine produced by another CHFC member, Don Fortier. His "DFCFR" is virtually a one-man effort, brief and extremely casual in format. Don's sense of humor predominates and makes this zine an entertaining one despite its limited scope. As far as I could find in this sample copy, subscriptions are free, but of course you'll want to send some stamps or a donation if you'd like to see Don's offerings for yourself. Write him at Box 209, Kenner, Louisiana 70062.

I want to take a moment to say apologetically that I do not have the time to write individual replies to all of our members' letters, much as I do appreciate receiving them. I try, of course, to answer requests for essential information, and all letters are very definitely considered for publication in THA issues. Please keep 'em coming!

I guess I have space here to say that there is absolutely no truth to the rumor that the AHPA is planning to publish "The Comics Heroines Cook Book" or that it will feature Supergirl's Super Supper. So don't write to ask about this ridiculous rumor. And it's *not* going to be illustrated by Ted Delorme either!

If you attend any comics conventions anywhere, be on the lookout for fellow CHFC members and promote the cause with any unenlightened comics readers you may find!



URGENTLY
WANTED:

BACK ISSUES OF
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FANZINE

(Nos. 1, 3, 9, 12, 13, 14, 15, 16, 17, 18)

**Should be in very good to mint condition.*
**Will pay any reasonable price.*

CONTACT:
Kirk Hastings
216 West Burk Avenue
Wildwood, N.J. 08260

HAPPY ANNIVERSARY to The Heroine Addict! THIS, of COURSE, is → wherein I tie up loose ends and close this column.....

Spotlight ON:

TEEN TITANESSES

I MISSED HER IN THA #1, SO HERE'S **NIRKA** AN H_2O INHALER VILLAINESS WHO BATTLED THE ***TEEN TITANS*** IN ISSUE #40, DEFEATED BY THE SWINGIN' SEXTET.

the AVENGERS GALS

SINCE MY **THA #2** COLUMN, **MANTIS** & **WANDA** WENT ON HONEYMOONS, TO BE REPLACED BY **MOONDRAGON** THE TALENTED TITANESS, JOINED IN **AVENGERS #137**, TO ADD HER MENTAL MIGHT TO THE GROUP. **WASP** RETURNS, TOO!

A NEW TALE OF THE LEGION of SUPER-HEROINES

A VILLAINESS SO TERRIBLE, I LEFT HER OUT OF **THA #5**! SHE TRIED TO DESTROY ALL THE FEMALE LEGIONNAIRES IN **ADV. #313** (Reprinted ADV. # 409) AND ALMOST DID! THE FIEND? **SUPERGIRL!** ALIAS - **SATAN GIRL** A RED KRYPTONITE DUPLICATE OF THE MAID OF MIGHT.

SHE'S AN ANGEL! SHE'S AN AMAZON! SHE'S—

MS MIRACLE

BIG BARDA

AN OFFICER OF APOKOLIPS, SHE FIRST APPEARED IN **MR. MIRACLE #4** TO #18, WHEN SHE MARRIED HIM, THE LAST ISSUE. SHE LED A TEAM, THE ***FEMALE FURIES!***

GRANNY GOODNESS TRAINER AND ENEMY OF **BARDA** AND THE **FEMALE FURIES** IN SEVERAL ISSUES of **M.M.**

MADAM EVIL EYES! FOE TO MR. MIRACLE IN M.M. #14

MAD HARRIET

STOMPA

BERNADETH

LASHINA

X-WOMEN

STORM
ORORO, The AFRICAN GODDESS, AND THE NEWEST X-MAN IN **GIANT SIZE X-MEN #1** AND **X-MEN #94**

LORNA DANE
A MISTRESS OF MAGNETISM. APPEARED IN **GIANT SIZE X-MEN #1**, **X-MEN #94** AND OTHER ISSUES.

DRAGONFLY
MUTANT MENACE! AN ANI-MAN IN **X-MEN #94**, AND **95** MOST LIKELY! STAY TUNED...

FROM MARVEL COMICS, IT'S **MARVEL GIRL – JEAN GREY** THE FIRST X-WOMAN AS SEEN IN THE **X-MEN** COMICS, HER POWERS ARE REPRINTED IN **THE CAT #4**. JEAN'S TELEKINETIC SKILLS ARE VARIED AND STRONG, BUT SHE HAS JUST LEFT THE **X-MEN** (**#94**), SO LET'S HOPE SHE SHOWS IN FUTURE MAGAZINES!

AQUAMAIDENS

AQUAGIRL OF AQUALAD'S SWINGIN' SHE-AN ATLANTEAN IN **A-MAN 33, 36, 40, 41, 43, 46, 47, 48, 55, AND 56**

AQUAGIRL SHE HAD AQUAMAN'S AQUATIC POWERS IN **ADVENTURE 266, (DC GIANT #26)** BUT LOST THEM FROM HER GENETIC INSTABILITY.

FLAME-HAIRED **KARLA A-MAN #24**

VENUSIAN **ALIENA A-MAN #39** DECEASED

HEROINE OR VILLAINESS??

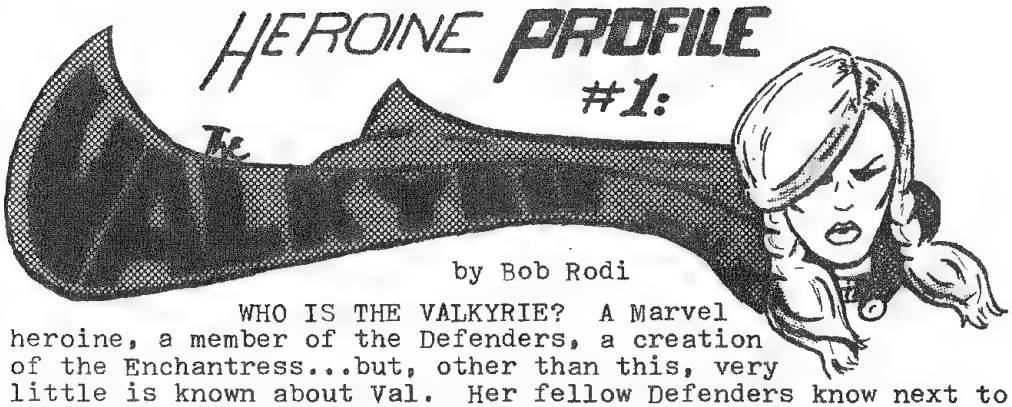
MERA QUEEN of A 4th DIMENSION WATER WORLD (**A-MAN #11**) AND QUEEN of ATLANTIS!

(**A-MAN 18**) WHEN SHE MARRIED AQUAMAN. HER TWIN **HILA** (**#22**) A LOOK ALIKE QUEEN (**#40**), AND AN ENERGY TWIN (**#27**) SHARE HER CONTROL OF HARD WATER. MERA HAS A SON.

all characters and logo designs copyrighted to their respective companies

... and start a new column on current "she events" like – did you know WONDER WOMAN IS IN THE LATEST ISSUE OF MAD MAGAZINE!?- watch for the upcoming HEROINE HOTLINE in the next issue of the Heroine Addict! Mercy Me!

HEROINE PROFILE #1:



by Bob Rodi

WHO IS THE VALKYRIE? A Marvel heroine, a member of the Defenders, a creation of the Enchantress...but, other than this, very little is known about Val. Her fellow Defenders know next to nothing about her. She knows not much more herself. She is the most perplexing heroine in comics these days, and doing a profile of her is no snap.

The Valkyrie had previous incarnations...this much we do know. As a sort of brain-child of the Enchantress', the Valkyrie identity was used several times...even by the Enchantress herself...before it was given to it's present owner, Barbara Denton Norriss.

However, Barbara was insane at the time the Enchantress gave her the identity (as a result of mating with the Nameless Ones) and so the Valkyrie's personality was entirely seperate from Barbara's...a cause for later conflict.

From the start, Val began wondering "Who am I? What am I? Am I immortal? Having not been born, can I die?" Most of her questions have not been answered.

For awhile, the Valkyrie was seemingly the factor that kept the Defenders together, when both the Hulk and the Sub-Mariner wanted out, and Dr. Strange had heavy things on his mind outside of class. She concentrated on being a warrior, a heroine, and temporarily dismissed her problems.

Later, however, it was Barbara/Valkyrie herself who quit the group. She sheathed her magic sword Dragonfang (a magic sword indeed in that it clubs but doesn't cut very well) and travelled to Cobbler's Roost, Barbara Norriss' home. She was instantly recognized (very strange, since Val was much shorter and slimmer as Barbara) and she set about finding out as much as she could about her life as Barbara (she felt she "owed" it to her former self).

After Val had found out that she had a husband, her feeling about this search in the past changed. She made several attempts to reach her "husband," Jack Norriss, who still loves her...but she feels nothing for him. Perhaps realizing that this lack of feeling for Norriss shows the void between Barbara and Valkyrie as individuals, Val gave up her search...though Norriss hasn't given up his wife, as of yet.

The Valkyrie is, at present, a warrior-woman, with a borrowed body and a borrowed horse. She has little she can call her own, and yet she seems to be realizing that the only way she can have a world of her own is by building it...herself.

NEXT ISSUE! Heroine Profile #2: SUPERGIRL

...Marginal Mutterings...

This issue's logo commemorates the passing of another heroine - Marvel Girl. If you've read X-MEN 94 (thinking you'd see three heroines in action), you know by now that five X-Men, including Jean Grey and Lorna Dane, have left the group. Angel and Iceman have joined the Champions (see below), but Havok, Lorna, and Jean are still homeless. There's a rumor that Marvel's considering a MS.MARVEL title for Marvel Girl, but as I said, it's only a rumor. It might be nice to see, but I don't think it would last

*****

Red Sonja appears this month in MARVEL FEATURE 1, and may be a continuing series. Tigra's debut in MARVEL CHILLERS was delayed due to deadline problems, but she should make the second issue. CHAMPIONS 1 and INHUMANS 1 have already appeared, and both are rather interesting. CHAMPIONS has the Black Widow and a guest appearance by Venus (in which they finally tie her into the existing Marvel Olympus), while INHUMANS has Medusa (naturally), but Crystal and Quicksilver were absent for some unexplained reason.

*****

And, lest anyone think I've forgotten DC, I really ought to talk about them for a while. Their new title, SUPER-TEAM FAMILY, could be an answer to fandom's dreams, since it will be using non-Batman team-ups and revivals of super-groups of the past. There's been talk of a Metal Men story by Steve Gerber, which will be welcome after the weak effort of BRAVE & BOLD 121. Naturally, we should see if we can get a few all-heroine issues. BATMAN FAMILY 1 was really quite well-done in spots, and although the next issue will be all-reprint, issue 3 will probably have another Batgirl-Robin story. And I hope you've heard about the coming Night Girl-Shadow Lass teamup. (Thanks to THE COMIC READER)

*****

The Gone-But-Not-Forgotten Dept.- I got more response to this idea than any other, so I'm continuing it with a glimpse of Lady Blackhawk. She made her first appearance in BLACKHAWK 133 (although there was another one in BLACKHAWK 40) and appeared in many of the later issues. She wasn't the helpless heroine that some people think her - in fact, she often rescued the men from predicaments. Now that DC is reviving the BLACKHAWK title, she should be seen again.

*****

I'm still looking for heroines and villaines esses for the listing I've mentioned here before. This project <u>will</u> be published by the AHPA, so we want it as complete as possible. Send info to: DWAYNE BEST, 6 NOBILE LANE, POUGHKEEPSIE, NY 12603

GLORM # 2 Now Available

Main topic: Sex in Comics
part 1: Sex in the Media 54 pages long
part 2: Types of Sex in comics 42 text pages
part 3: Sex in the Golden Age
part 4: Sex 1961 on. Special emphasis on Marvel heroines. This four part article includes an in-depth study of many heroines, they way they are used in comic books, and the thinking behind the sexual nature of their exploits.

This is a must for anyone interested in sex and female comic book characters. But does Glorm #2 stop there? No.

There are 61 more pages of material, including the following articles: Underrated Comic Artists; Gripe Page; The Silver Surfer; Religion in Comics; Land of the Lost Newsletter; Violence in Comics; 4 SF/horror stories; The Bermuda Triangle-a new problem; The Murder of Marilyn Monroe; Land of the Lost-an Insider's View by Robert Bliss, costume designer; Reader's Comments; Comic Reviews; Comic Books Useful in Education; Origin of the Super-Hero; Straight on Til Morning Review; the New X-Men; Response to Marvel vs. DC article in NOVA fanzine.

And that is not all! There are ten pages of artwork reproduced from Marvel comics, a drawing by Tom O'Reilly, and several other tantalizing tidbits from various sources.

Glorm is a fanzine dedicated to the idea that comic books have philosophical, educational, and moral values overlooked by most people. This fanzine is sure to stir thought, discussion, and controversy. This is a fanzine for fans.

You get 115 ditto pages, with an offset dynamite cover all for $1.50, and that includes the cost of postage!

Get a copy of Glorm. Food for the mind!

* * * * *

Editor of Glorm is interested in contributions of artwork for issue 3. Need drawings of Lt. Uhuru, a number of Marilyn Monroe, and ones of the Silver Surfer and Shalla Bal. Also have some comics up for trade. Write Jim Crawford, 4688 Marburg #3, Cincinnati, Ohio, 45209.

PREVIEW: COMING IN GLORM # 3, in October: more of Robert Bliss; The Way it Was; Fandom for Fans; Religion in Comics; LOCS; A Comic of Significance; And One Shall Defy the World; More on the Bermuda Triangle; The Religious Significance of TOMMY; Comic Reviews; Land of the Lost fiction; The Religious and Sexual Implications of the Silver Surfer.

Glorm #1(24 pages trial issue) available for 45¢; Nova Special Edition, with an 18 page re-cap of Sub-Mariner stories from Tales to Astonish #70 on, is available for 35¢. Also have an instamatic camera and a projector I will trade for best offer in comic books, mainly heroine comics desired.

"THE SWASHBUCKLING WOMEN of the Conan Saga"

Written and Illustrated By Kirk Hastings

"Hither came Conan, the Cimmerian, black-haired, sullen-eyed, sword in hand, a thief, a reaver, a slayer, with gigantic melancholies and gigantic mirth, to tread the jeweled thrones of the Earth under his sandaled feet."
--- The Nemedian Chronicles

The excerpt above now appears at the beginning of every issue of CONAN, and rightly so --- it very adequately describes the barbarian warrior that became the forerunner of a type of story-telling that today is called "sword-and-sorcery". These tales are stories of a place and time far beyond the experience of modern, "civilized" man; a world where war, hardship, and barbarism are commonplace. A world of sorcerers, demons, and weird, bestial creatures that now are lost in the faded pages of antiquity. A world of wild, lusty men ---

And women.

Yes, as the men of Conan's era were vastly different from their ancestors of today, so were its women. Though many women have passed through the lifestory of Conan since the magazine's inception in October of 1970, this article will attempt to chronicle those women in particular who towered above the rest --- the wild, untamed swordswomen who, in their own way, were the savage equals of mighty Conan himself. Women who were determined to beat the odds at the game called life ... and let nothing --- no man, no beast, no wizard --- stand in their way.

There were many women in the Conan saga who were more than just "ordinary" women --- in the very first issue of CONAN (Oct., 1970) a strange woman named Tara (not to be confused with the young, brassy athlete currently appearing in the series) entered Conan's life for a brief period. She was the handmaiden of a dwarfish shaman called Sharkosh, who intended to use young Conan as a sacrifice to a magical star-stone. Conan rescued the girl from a burning death after he destroyed the wizard and his abode, but then found to his horror that lithe, beautiful Tara was not a woman at all, but a winged demon from the mystical world within the stone --- where she returned after the stone was destroyed.

Im CONAN #15 (May, 1972) the dauntless Cimmerian pitted himself against the goddess Terhali, also known as the Green Empress of Melnibone. Ironically, the mad goddess was finally defeated by another woman named Zephra.

In issue #40 (July, 1974) Conan met another goddess whose name he had spoken in curses many times before that --- Ishtar. It's presumed that after that meeting he was more careful as to his curses.

In CONAN #49 (April, 1975) Conan encountered a fierce young woman called Lupalina, the Wolf Mistress, aptly named because of her affinity with the canines. She returned in CONAN #50, then met her death in issue #51 at the hands of one Unos, the Man-Witch. The Wolf Mistress had great potential as a co-star in the Conan series; a pity she had to die so soon.

By far the two most impressive women ever to enter Conan's life (up to this time, of course) would be one Valeria and Red Sonja. I'll deal with Valeria first ...

Conan met the blonde warrior-woman Valeria in the bloody saga by Robert E. Howard called "Red Nails", which first appeared in SAVAGE TALES #2, 1973, and wrapped up in ST #3 in 1974. (It was also recently reprinted in the Marvel Treasury Edition of Conan, 1975.) As tough and as brassy as any man, Valeria stormed through her world looting, cursing, and gutting those men who dared to think they could seduce her. While wandering in a forest somewhere south of the land called Stygia she met Conan, who, in his usual blunt manner, informed her that he had followed her because he desired her. Just as she was about to add his head to the countless others she had lopped off in the past for the same reason, a new distraction presented itself in the form of a huge dragon, intent on making them both a quick but satisfying meal. The two barely escaped with their lives, Conan making a last-ditch effort to kill the beast before its huge feet could trample them into the dust.

The narrow escape from the thundering monster caused a feeling of comrade- ship to form between the two, and they went on to- gether to investigate a huge, walled city that stood in the middle of a nearby desert. Upon en- tering the massive, de- serted structure they were immediately gripped by a strange feeling of evil, of horror. Later they were to find that their feelings were not unfounded. After Valeria met and killed a weird demon with a horned, misshapen skull, the two were then put upon by five of the city's in- habitants; then, min- utes afterward, pursued through the city's gloomy corridors by some writhing, unseen horror. The pair then went on to meet the somehow dis- turbing Prince and Prin- cess that ruled over half of the people still liv- ing in the city; the o- ther half being crazed men dedicated to destroy- ing them. Not long after the two factions met each other in a bloody battle within the great halls, Conan and Valeria kill- ing almost the entire band single-handed. Though this ended the feud between the two peoples, Conan and Valeria were to find that their troubles were just beginning. The Prince kidnapped Valeria from her room, intending to seduce her, while Conan was set upon by the very men he had fought side-by-side with only hours earlier. But of course the sword-wielding Cimmerian triumphed, though Valeria wasn't as lucky --- she had been kidnapped (again!) by the Princess, who intended to use her as a blood sacrifice to restore her own fading beauty. Conan ended up killing the Prince, then stumbled onto the sacrificial ceremony where Valeria was chained to an altar in preparation for a bloody death. At that moment, in shambled a weird, half-human, reptilian demon, intent on destroying everyone with a wand that spurted fiery bolts of death. Conan defeated it, however, and Valeria managed to free herself during the confusion and stab the Princess as she tried to kill Conan with the enchanted wand. The adventurous pair then left the now-dead city to find, hopefully, some more-easily-attainable loot. We never saw Valeria again.

Pity.

Im CONAN #23 (Feb., 1973) the Cimmerian met a swordswoman who was to become, by far, the most popular supporting character since the series began. Her name was Red Sonja, and after her introduction adventuredom would never be the same. Loosely based on a character created by Robert E. Howard called "Red Sonja of Rogatine" the tall, red-haired "Son-ya" (as Conan called her) was even more of a hellcat than Valeria. The duo's meeting was typical of their adventures together: as Conan ran up to the gates of Makkalet with a Turanian army hot on his heels, the flame-haired beauty burst out of the city gates with her <u>own</u> army, to slaughter the troops intent on Conan's death. Not once but twice in the same issue was Sonja responsible for saving the Cimmerian's life, later rescuing him from the likes of one Mikhal Oglu, otherwise ~~known as The Vulture~~.

The next issue (#24, March, 1973) featured "The Song of Red Sonja", winner of the Best Story award for 1973 by the Academy of Comic Book Arts. The last story drawn by Barry Smith, the saga chronicled the events that transpired when Conan and Sonja attempted to steal a serpent-tiara from the Royal Palace of Makkalet. Ordinarily not a difficult task for experienced looters like Conan and Sonja it became slightly more difficult when the bewitched tiara turned into a monstrous snake-creature intent on destroying the pair that had defiled it. Eventually the battle was won, though, and Red Sonja (with the booty, of course) rode off into the darkness, leaving an angry and befuddled Cimmerian behind her.

Red Sonja returned with a vengeance in THE SAVAGE SWORD OF CONAN #1, where she guest-starred with Conan in "Curse of the Undead -Mam", concerning the duo's battle with a wizard who wouldn't stay dead. For the first time Red Sonja also starred in her own short story, also in that issue.

In CONAN #43 (Oct., 1974) the pair continued their adventures together as they faced a pair of vampires (one a man, the other a woman) who wished the two to serve as breeders for a race of children who would satisfy the unholy wizards' taste for human blood. The next issue (#44) continued the fight, as Conan and Sonja destroyed both the vampire-wizards and burned their tower-dwelling to the ground.

Sonja was to return once more in CONAN #48 (March, 1975), again starring in her own short story entitled (paradoxically) "Episode!" The plot of this story was simple and very much like her previous solo-adventure in SSOC #1 --- she was captured by a wizard (king) to be used as a sacrifice (harem-girl); she killed the wizard (king); then walked off into the sunset. Not very imaginative, granted, but the character of Red Sonja herself is enough to breed interest in her adventures.

The future? Well, Red Sonja is slated for her <u>own</u> comic magazine, supposedly in the near future, along with her appearances in the black-and-white magazine KULL AND THE BARBARIANS. And (if Robert E. Howard has anything to say about it) more warrior-women should enter the Conan saga soon, including Red Sonja. If Sonja <u>does</u> get her own book, this writer just hopes that Conan will be able to keep <u>up</u> with her on a regular basis.

Crom!

ADDICT
MANUFACTURED BY TOR FLYING SAU

ESCAPE from the VAULT of VILLAINESSES

Anyone who has been reading comics for a while knows that one oft-used device concerns a "Resurrection Syndrome." Both DC and Marvel engage in this frequently, but there is another syndrome important to heroine fans - the "Reformation Syndrome." Marvel uses it most often, and it is for this reason that Marvel has very few interesting, lasting villainesses -- they reform and become heroines! This article will deal with the three most well-known (and the three oldest): Madame Natasha Romanoff, the Black Widow; Wanda, the Scarlet Witch; and Madam Medusa.

The oldest of the three, and probably the one closest to a heroine all along is the Scarlet Witch. She first appeared in X-MEN 4 (Mar., 1964) as a member of Magneto's Brotherhood of Evil Mutants. She and her brother, Quicksilver, were working for Magneto because he had once saved them from a mob that had wanted to destroy them for witchcraft. They helped him in his battles with the X-Men (issues 4-7,11), but their first thoughts were always for each other. If Quicksilver had been injured, the Scarlet Witch would strike out in revenge, and he would do the same for her. They had spent their childhood together, hiding their abilities, and this created a special bond between them. Quicksilver was especially protective against the advances of Mastermind, another mutant in the group, who wanted to marry Wanda.

During these early issues her powers were still in a formative stage. She obtained her mutant hex power from her parents, Miss America and the Whizzer, who had been exposed to an atomic blast while on a mission. Any gesture she made would cause a "hex"; that is, something uncanny would happen in the direction in which she gestured. She had almost no control over these hexes at this time, and sometimes they would happen by accident, such as when she caused the Sub-Mariner to be hit by a deadly amount of electricity by reaching out to tap him on the shoulder.

Professor X realized that she and her brother did not belong with Magneto, but the duo repeatedly rejected offers of friendship with the X-Men. When they went to the Fantastic Four for advice, they were attacked by the Torch and the Thing (STRANGE TALES 128). When Magneto was defeated by the Stranger, they joined the Avengers. Magneto returned and tricked them into rejoining him (AVENGERS 47-49,53; X-MEN 43-45) But they soon discovered the truth and left.

Madame Natasha was originally a Communist spy who was to steal secrets from Tony Stark. She made

her first appearance in TALES OF SUSPENSE 52. Although her full origin was not given at the beginning, later stories finally pieced together the tale. Her husband Alexi was a cosmonaut who was trained to become the Red Guardian. She was told that he had died, though, and agreed to become an agent. Her masters supplied her with an estate in this country, and large amounts of money. Iron Man foiled her first two attempts (SUSPENSE 52,53), but in SUSPENSE 57 she met the young Hawkeye. He fell in love with her and did anything she asked of him, even though he knew that it was treasonous. At the end of SUSPENSE 59, she was taken back behind the Iron Curtain for re-training. She was then given her first costume, which would enable her to live up to her name by giving her spider-like abilities. She had realized by now that she was in love with Hawkeye and no longer wanted to continue her evil career, but in SUSPENSE 64 she did return with her new costume because the Communists had threatened her parents if she did not. After another failure, she was again taken back to her homeland. Hawkeye joined the Avengers during her absence. She returned to her estate and allied herself with Power Man and the Swordsman to battle the Avengers (issues 29,30). Hawkeye was unable to oppose her at first, but finally he realized that she must have turned against him. In the end, though, it was revealed that she had been brainwashed into obedience this time, but had managed to break free. From that point, she was a full-fledged heroine. In AVENGERS 38-44 she went on a mission for SHIELD and had to appear to be a traitor, so many people thought she had gone bad again, but she was cleared in the end.

Madam Medusa, probably the most enigmatic of all the heroine/villainesses, first appeared in FANTASTIC FOUR 36. She had been discovered by the Wizard, who wanted her to join his new group, the Frightful Four. With Paste-Pot Pete (later the Trapster) and the Sandman, the Wizard and Medusa battled the Fantastic Four (issues 36,38,41-43). At first, Madam Medusa was only a token female in the group, although a powerful one, but by FANTASTIC FOUR 41 she was showing off her power much more, by deliberately provoking confrontations with her teammates to prove her superiority. She defeated the Sandman and the Trapster, and showed herself to be more devious than the Wizard. Obviously, she was out to take over the leadership of the Frightful Four. She managed to escape at the end of the battle in F.F. 43 (the Torch was unable to fight a woman). The next issue she returned, but this time she had changed slightly. She was still the haughty, powerful female who had fought the Fantastic Four, but this time she was afraid of someone more powerful than herself. She was fleeing from Gorgon, who seemed at that time to be a villain, but who, as we know now, is her cousin. As the story progressed over the next five issues, we

learned much more about her origin. Apparently she fled from the Great Refuge of the Inhumans after she became betrothed to Maximus the Mad, who was in control at that time. Possibly she tried to find the exiled Black Bolt, and failing in that, took refuge in the caves where the Wizard found her. She accepted his proposal, probably because it afforded some degree of protection if Maximus ever decided to find her. Very likely embittered by her few contacts with frightened humans who wanted to harm her, she joined the Frightful Four against the side of good. But the Frightful Four were jailed, and so when Gorgon came after her, she was alone against him. She returned to the Hidden Land, but fortunately did not have to marry Maximus when the mad one was dethroned. There is another possibility -- that the Wizard used his Id Machine on her to give her an evil personality (in the same way that he used it on the Thing in issue 41). Perhaps the machine hadn't been perfected at the time (issue 36) and eventually the treatment wore off. This seems, though, a little less likely.

Readers were surprised to see the cover of FANTASTIC FOUR 94, because the Frightful Four were shown, with Medusa on their side. It looked as if she had rejoined them, at least for the first half of the story, but when the Wizard was ready to finish off the F.F., she turned on the villains and managed to delay them long enough for Agatha Harkness to step in and defeat them. Medusa had only rejoined to help her friends.

So, as we have seen, three of Marvel's most respected heroines began their careers as villainesses. Although each of them has seemed to turn bad again, it was only an act which enabled them to perform more heroic deeds. If you would like to see another article on the heroine/villainesses of comics, just write to me or Al. I'll be happy to oblige --- Dwayne Best

* * * * * * * * * * * *

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CHFC Comics Awards

Nominees For

BEST TV ADVENTURE HEROINE

Batgirl - *Batman*
Christy Love - *Get Christy Love*
Emma Peel - *The Avengers*
Pepper Anderson - *Policewoman*
Tara King - *The Avengers*
Lt. Uhura - *Star Trek*

These are the candidates nominated by our CHFC members, and who could be better qualified to select the outstanding adventure heroines featured in television series now being shown by networks or as syndicated reruns.

Now it's time for all of you to cast your votes according to the procedure explained below. The deadline for voting in this category is September 5. Remember that this award is based primarily on the merits of the characters themselves, not of the actresses who portray them.

* * * COSTUME CONTEST * * *

The winning design in our new-costume contest (see THA #5 for the details) will be announced in THA #7. The costume will be illustrated there by one of our staff artists, and the winner will receive the original artwork as his prize. (New entries can not now be accepted.)

The Big One's Coming!

FAVORITE COMICS HEROINE

Yes, we're going to start accepting your nominations for the biggest of our CHFC awards! Of all the adventure heroines currently appearing in new stories in the color comics, which is your favorite? Then keep thinking because you can nominate three as the rules below explain.

As far as the eligibility of particular characters is concerned, it shouldn't be necessary for us to try to spell out here a definition of just what we mean by an "adventure heroine," but note that villainesses fall into a different category. Remember that we are including only those heroines who are now appearing at least fairly regularly. Later maybe we'll establish a separate award category for all-time favorites of the past or present.

We're going to allow extra time for these nominations to be made. The deadline will be November 10, and the final nominees will be announced in THA #8. This allows time for you to plug your favorites in the lettercol of #7, so drop us a note if you'd like to give your candidates an extra boost.

Note that the leading nominees will undoubtedly be given due attention by our writers and artists in future issues of THA.

In making your nominations and in casting votes, you may name THREE choices in EACH category, but be sure to indicate clearly which is your first, second, and third choice. These will receive 5 points, 3 points, and one point respectively.

Where final voting is concerned, you may vote only for candidates which have been nominated by the CHFC membership. "Write-in votes" for other (unlisted) candidates will not be counted. Nominations or votes which we receive after the announced DEADLINE date, or which name candidates that are not eligible, or which are not legible and clear in intent will be considered invalid and not counted.

COMING! *In August:* THE ADVENTURESS #1 * *SHAMROCK & PIXIE by Al Tanner* *

In October: THE ADVENTURESS #2 * *PSYCHE by Tom O'Reilly* *

* *ALEX & ILLESONE by Carol Strickland* * * *STELLA by Bob Rodi* *

* *SKULL GODDESS by Jeff Thompson* * * *KARLA by Kirk Hastings* *

* *RAVEN by Ted Delorme* * * *SHANG CHICK by Chris Padovano* *

Al,

The art in THA has ranged from good to great. Articles are by knowledgeable fans, but they are mainly reviews. What about those controversial articles that were promised in the first club bulletin? The current articles seem to hint of controversy, but few seem to come out and blast the industry for what it is doing wrong and [tell] how to correct it.

Valeria
Wilmington, Dela.

Either there's been a little misunderstanding about our objectives or you have THA confused with a certain other zine. We aren't the ones whose chief purpose is to blast the comics industry wide open: we see some good there and we see some bad. You'll see plenty of criticism and controversial views in THA, but we don't intend to launch an all-out angry attack upon the comics publishers. (By the way, thanks for the Valkyrie review you contributed. I'm planning to place an illustrated version of it in a future issue.) -A.T.

Gentlemen,

The best way to indicate how much I enjoyed THA #5 is with this enclosed check for $3.75 to buy the first four issues.

Julius Rosenstein
Detroit, Michigan

You're right: one of the best ways is by ordering our back issues! We thank you for your vote of confidence and hope you enjoy them all. -A.T.

Dear Mr. Tanner,

Issue number 5 was up to the usual high standard of work in THE HEROINE ADDICT and was wonderful. Enclosed is an s.a.s.e. and a request for the new introductory folder.

Enclosed also is the bidding form, which I showed to my father, who was greatly impressed, and it was he who bid for a couple of things through me. He was even more impressed by the artwork in Issue 5.

Leila Monaghan
Brooklyn, N.Y.

And we are even more impressed by the great support we're receiving from people like you and your father, Leila! Our avid heroines rooters include fans of all ages. -A.T.

Dear People,

I just got a copy of THA #4; great. Enclosed is my check for $7.75 for issues 1, 2, and 3, plus a $5.00 membership in the CHFC.

Liked the article on The Avengers women. As a footnote to it, I recently saw Diana Rigg and Patrick Macnee on the Mike Douglas show, and they revealed that Diana wrote much of the shows. Any scene with either or both of them in it, if they didn't like the characterization or anything else, she's sit down with it during a break and rewrite it. The producers kept asking her to stop. She'd agree to, and then go to work on the next script.

I had thought something was gone from the stories after she left; now I know what.

Alan Hose
San Fransisco, Calif.

Now we know the secret: those shows were Rigged! -A.T.

Dear Editor,

The disappearance of Sheena could not have been the result of the Code, since according to Overstreet, she last appeared in 1953, before the CCA was organized.

Furthermore, contrary to what O'Reilly suggests, Fiction House had been cutting out the cheesecake art before they joined the Code outfit. (If they ever did. The only FH comic I have dated 1954 or later, PLANET #73, has no Code seal on it.) See many of

the 1950s Sheena stories, where the jungle woman has an outfit no more revealing than Wonder Woman's. See PLANET #73.

Charles Korbas
Honolulu, Hawaii

And so the discussion of the policies and motivations of comics costumers continues. What happened to the old saying, "The costumer is always right"? -A.T.

Dear Al,

Enclosed please find my check for $5 so I can continue receiving both THA and THE ADVENTURESS whenever it comes out. I've been very impressed with all of the issues of THA which I've received.

As a 99% Marvel-only fan (I only buy WONDER WOMAN because I'm sure there must be some potential there somewhere, no matter how well hidden) I'm enjoying the chance to read about other companies' heroines.

My personal favorite heroine is the Black Widow. Please, no more issues like THA #5 where she wasn't even mentioned!

Debbie Dakin
East Lansing, Mich.

Well, we can't mention them all in every issue, Debbie, but I know you will agree that our staff is doing quite a job, both verbally and artistically, of covering the field. As for Black Widow, check our new Fabulous Fems poster set! And here's a costume variation as depicted by Kirk Hastings for you.

By the way, let me point out that there is plenty of time for all of you to write LoCs plugging your own favorites before the deadline dates for nominations and votes for our CHFC Favorite Heroine award. -A.T.

Al,

An incredible feat! THA #5 equalled or surpassed #4 in most zine features! After #4's quality, there could have been a tendency for AHPA to rest on your respective laurels, but you didn't!

Mercy's multiple mini-art was its usual near-perfection. Kirk Hastings' excellent cover! I take back what I said about his #4 art! (Far-out.)

Scott Gibson's column was remarkable for the insight and detailed research. Scott shows he can analyze *real* people as well as fictional. Two *Rodi*-views? Perhaps the fanzine article was an extension, logically, of his Comix Review. Both were surprisingly up-to-date (as are the vast majority of your CHFC contributions).

Ted D. and his farcical fiction! I always knew he was inclined to insanity. Kirk and Dwayne's informal articles were good as far as they went though not as in-depth as [those by] Thompson or Scott G. Tom O'Reilly is *reel*ly a Sheena freak! Very good!

I think you are doing a good job on Club News and letters, but I feel the "Comics Awards" may be slightly extraneous...all you're expressing is a consensus. (Rich's rebuttal to my BATMANIA objection on this was acceptable *if* the poll results are being communicated to the respective publishers!)

And who picks the "best [new] costume"? What are the criteria? You know you won't please *every*body!

Overall, THA is the *most consistently well-done* zine since the OUTPOST! And your *schedule* is nothing less than miraculous. No big delays between issues! How do you do it? Oh, well, *keep* doing it!

Don Fortier
Kenner, Louisiana

Consistently well-done? Damn! We've been trying *to make it sort of* medium-rare*! Well, thanks for the kind words.*

As for the awards, a consensus is exactly what many of us are interested in, Don. A lot of fans like to find out how their preferences compare with those of other fans. And as we periodically announce, the comics publishers are *duly notified of our poll results. They really pay* attention *too! For instance, when our CHFC members selected the heroines they would most like to see revived in the comics, Bulletgirl did* not make *the list...and sure enough, Bulletgirl*

(Continued on page 27)

ARTIST'S FORUM

This issue deals with the use of line as it relates to line reproduction (non-halftone printing) as it used here and in traditional comics. This point was brought to mind by none other than Al Tanner himself. While he isn't an active artist himself, he is aware of the importance of line and its charicteristics in the field of comic art.

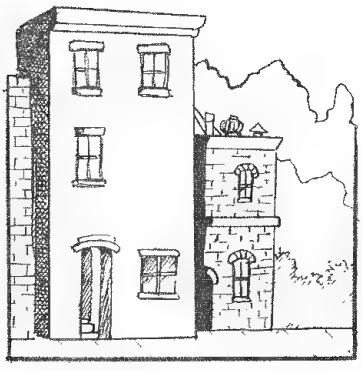
Before I go on much further, I should clarify what is ment by line. This is the charicter of the lines used in drawing, such as the contours of figures and objects, along with lines in detailed sections. As you can see, this is a carry-over in a sense from last issue's column on inking techniques.

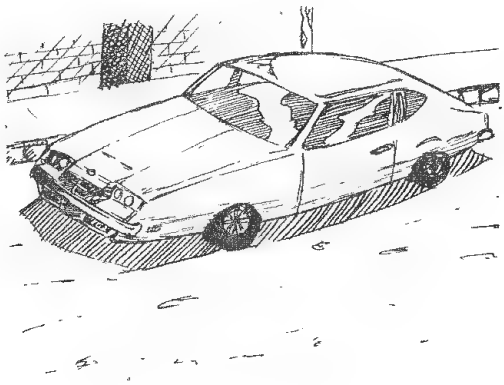
I.

Line weight is an important charicteristic to keep in mind in all drawings. The weight is the thickness or thin-ness of the line used. As a general rule, the subjects in the foreground are of heavier weight than the subjects in the background. However, at the same time, close subjects can include much more fine detail than far-away objects.

II.

The subjects involved will also affect the charicteristics of the lines used. There are formal subjects (this is my own term, substitute as you wish) such as buildings, cars and mechanical objects, which are very structured and require preciseness in line. This is usually done in pen with rulers, compasses, and other technical drawing equiptment. Ther is room for variation, of course; many artists do just fine with a brush or pen freehand.





There are also freeform subjects, or moving, living subjects, that allow for a much freer treatment in inking. This includes figures of people and animals, trees, plants, oceans, and, in general, anything not following a strict blue-print. I think Neal Adams shows an expressive style of inking figures. Notice the variation from thick to thin in his line work.

PENCILED BY ALAN WEISS INKED BY NEAL ADAMS FROM KULL AND THE BARBARIANS #2

III.

Suggestions: examine your collection of comics and note the style employed by each of the artists, and their use of line. Also note that line charicter is not intirely in the inking, but in the penciling, also. Jack Kirby, one of my favorite artists, details the line weight seen in the inked version when he is penciling. You can see how his work maintains consistancy, regardless of his inker (while my favorites with Kirby are Chic Stone and Mike Royer).

Play around with different styles; it may help with findind your own individual style.

This is all for now, people! Again: I would like to hear from you! Let me know what is on your mind. If you have anything to add to what I have covered, or if you disagree intirely, write and let me know. Also, if there are areas you feel I have neglected to cover that you feel pertains to this audience, tell me about it!

'till next time,

Thos. D. Luth
2543 Sunnyside Ridge Rd.
Palos Verdes Pen., Calif.
90274

LETTERS (CONTINUED)

has not *been* revived! *Our polls are just as effective as my anti-polar bear charm, which has successfully kept polar bears away from my house for years.*

No, we won't expect to please everybody with our best-new-costume award. The main thing is to please the judge: me. Any other questions?

-A.T.

Dear Mr. Tanner,

I recently received my first HEROINE ADDICT publication (No. 5). It is excellent! That is the only word I can think of to describe it. Enclosed is a check for $10.75. $3.75 is for the first four issues that I missed and the rest is for my club dues. I don't want to miss an issue.

John Nardozzi
Pittsburgh, Penna.

Dear Editor,

Just received THE HEROINE ADDICT #4 and was delighted. It has been a while since I contributed to fanzines, but your zine has once again sparked my interest.

I'm a member of a comics apa where I publish a limited edition fanzine. In a recent issue I printed an article about one of my favorite heroines, Dolphin. Enclosed is a copy. If you so desire, you have my permission to [re-]print the article in part or whole.

Jim Korkis
Glendale, Calif.

FANZINES B. RODI

STAR*REACH, Mike Friedrich's much-lauded, all-strips zine, has a full-fledged heroine strip in it's second issue. Titled "Stephanie Starr," it is the product of the combined forces of Friedrich himself and Dick Giordano. Being overground comics people, Stephanie's strip has a nice, slick polish to it that makes it an attractive accomplishment...and yet, the story itself ("In the Light of Future Days") has an underground feel to it...it has been said that Friedrich is trying to bridge the gap between overgrounds and undergrounds, but I can't be sure that a strip like this will do it, though it is enjoyable.

Stephanie is a sci-fi heroine akin to Modesty Blaise. Her adventures pretend to be sophisticated and mature, but they are pretty kinky (Steph spends much of her first adventure running around in panties, nothing more). Whether you enjoy Steph or not will largely depend on your personal tastes...I found her to be a pretty solid heroine, despite her sexual escapades (like Little Annie Fanny, she can't stay dressed).

The rest of STAR*REACH #2 is downhill...two Starlin mini-epics are good, but John Workman (who?) turns in a kinky copy of "Goodbye, My Love, Goodbye" (Fernando Fernandez' masterpiece from VAMPIRELLA #41) called "Key Club." Read Fernandez' instead of this. And there's a Lee Marrs back-up...why anybody would consider her an artist is beyond me.

At any rate, STAR*REACH and Stephanie Starr is available for $1.25 from STAR*REACH PRoductions, Box 385, Hayward, CA 94543, or for $1 from Street Enterprises, P.O. Box 255, Menomonee Falls, Wisconson 53051.

UPDATE DEPT: I promised to have the low-down on the LEGION OUTPOST situation, but just now, the "low-down" has changed again, with a deal with National itself apparently fallen thru. TLO #8, one year old, is still available however, and it is an excellent 'zine, with interviews with Otto Binder and Jim Shooter (before his current return to comics) and art by Matsumoto, Van Vlack, and Patterson between two nice Dave Cockrum covers. It's $1 from Harry Broertjes, 728 Clark St., Evanston, IL 60201. Supplies are low, so hurry.

An important update to last issue's CHARLTON BULLSEYE review: the 'zine now has color covers and E-Man and Nova. Yep! Cuti and Staton have promised new stories of the energy couple every issue. And a Dave Cockrum strip joins Liberty Belle in the up-coming comics list for this 'zine, which is $5.50 for six issues, from CPL/Gang Publications, 4010 Mallway Dr. Apt. A, Indianapolis, Indiana, 46236.

NOVA LIVES! See you next time.

THE HERONE REVUE

MARVEL GIRL

by Scott Gibson

Jean Grey first came to Professor Charles Xavier's school for gifted youngsters in X-MEN #1, becoming the fifth memeber of an inauspicious new super-group. She, like the others in the school, was a mutant, possessing an extra ability, or power. Jean, dubbed Marvel Girl by the Professor, had an array of teleportive abilities, which enabled her to move objects, even humans, by exerting a mental force. Professor X revealed to Jean that his school for gifted teens was actually a front for the real purpose of his organization--that of seeking and training young mutants in an environment where they didn't need to conceal or be ashamed of their 'X-tra' powers. Charles Xavier wished to create a group of mutants who would use their added gifts to aid mankind against various menaces, particularly other mutants, who might want to destroy human beings. Naturally, all die-hard X-Men fans will now instantly visualize Magento, arch foe of this super-group. Indeed, it was he who afforded the X-Men their "baptism of fire" in issue #1. The Master of Magnetic Energy had taken over a missile base, and Prof. X sent his super-team to defeat Magneto, which they did. Oddly enough, Marvel Girl was highlighted in this story, actually playing a larger role than any of her teammates. And, while it had been established that the other X-Men (Ice Man, Beast, Cyclops and Angel) had been in extensive training for months prior to this, their public debut, Marvel Girl accompanied them on this adventure with no formal training whatsoever. And her performance was not hindered by any sort of inexperience.

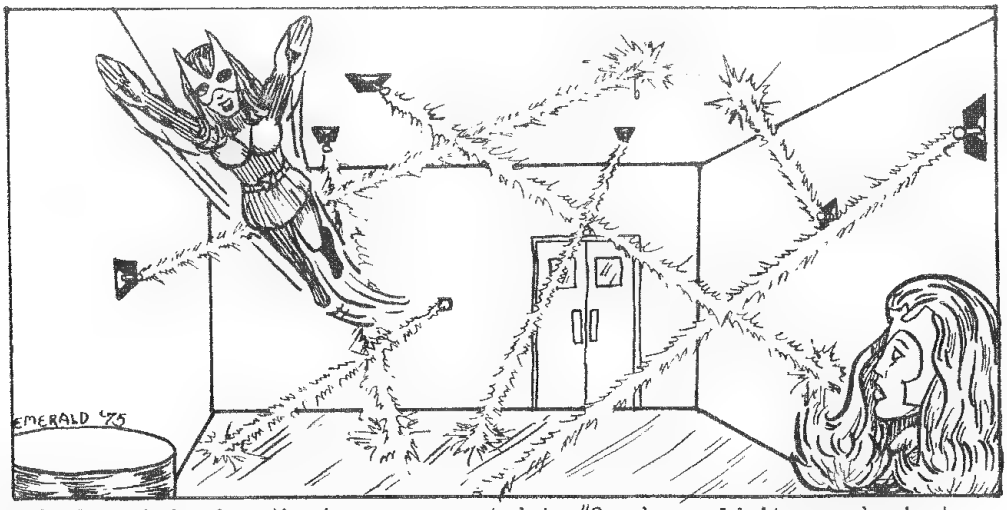
This was just a one-time happening. Never again did Jean Grey ever manage to overshadow her male compatriots. Beginning with #2, in which we learned that Marvel Girl was never supposed to teleport anything heavier than something which she could ordinarily carry (which limited her powers substantially), Jean began to assume a more minor role as 'token girl member' who was needed only to look pretty and create jealously among the male members. She swooned twice in #2, which was actually nothing, compared to later issues.

Jean's costume was actually standard X-Men garb, a unisex-type outfit, which looked very much like her teammates' costumes, except that she filled it better. She wore a skull-cap-type mask, covering her entire head, except for the lower half of her face. The 'trunk' of her body was outfitted in yellow, as were her gloves and boot-cuffs. Her mask, sleeves and legs were of a blue material. Later, a red belt was added.

Issue #3, scripted by Stan Lee and illoed by Jack Kirby (as were #'s 1 and 2), continued the degradation of Marvel Girl--when all 5 of the X-Men were captured by the Blob, Professor X had to telepathically instruct Jean to use her telekinetic powers to remove her blindfold-something she should have had the wits to do without direction. #4 was notable only because it introduced Magneto's Brotherhood of Evil Mutants, which included the now-heroes Quicksilver and the Scarlet Witch. MG continued her consistently fumbling performances.

For a short period of time (X-MEN #6-#7), Marvel Girl's costume was altered slightly. She dropped the skullcap mask and substituted a smaller, more attractive mask which covered only her upper face. In #8, she reverted to the standard, original head-gear. Just why the change was instituted so briefly has never been explained, unless it was simply to test reader appeal, since that same alteration was re-instituted several years later.

In X-MEN #7, Jean and the others graduated from Prof. X's school. The Professor even left the teenagers, explaining that there was nothing more he could teach them. If that was true, then either he wasn't a very good instructor, or Marvel Girl was not a very good student. She continued to fumble almost



regularly. And, when the Avengers guested in #9, she couldn't even begin to retaliate when she was attacked by the tiny Wasp. In #10, she was captured early in the adventure (page 9) and remained bound and helpless through the rest of the story.

However, in #11, Jean perked up noticeably, even dealing the Scarlet Witch a pretty dismal defeat. In fact, when Jean chose to fight, she nearly always turned in a good performance. However, she tended to take a generally more passive role in most stories, and spent much time mooning over Cyclops and periodically collapsing from over-exerting her teleportive talents.

If I sound as though I dislike Marvel Girl, then I've conveyed the wrong impressions. Certainly MG is and was only the character that Stan Lee wrote her to be. Lee simply chose to portray her in a rather bad light, as a winsome, if ineffective heroine. In fact, over the years, Jean Grey has become the most downtrodden of all Marvel's heroines—either consigned merely to pushing Prof. X's wheelchair or rushing valiantly into battle to be whipped regularly and thoroughly. Now, this writer has always been a big fan of the underdog (no matter who he or she may be), and you can't get much underdoggier than Marvel Girl. Too bad, because the girl herself is full of spunk and could be put to excellent use.

Logically, Jean's ability to telekinetically arrange objects is something less than awe-inspiring, at least in comparison to the other X-Men. But, developed properly, Marvel Girl could have quite a power on her hands. Instead, Marvel Comics chose to let her continue to lead a dreary exsistence with the X-Men. It is amazing to look through later issues of the book (particularly #12-#30) and see how Jean was able to maintain regular appearances and yet participate so little in the action and battle sequences.

When Roy Thomas assumed scripting chores on the book, he returned Marvel Girl to a more active post. MG even gained a completely new costume...a green mini-dress and a modified yellow mask. And, while she wasn't always called upon to exercise her teleportive powers, she still maintained a piece of the physical action.

Just as it appeared as though Jean Grey would really start being a slam-bang action heroine, the second female X-person joined the group, and Marvel Girl was forced to share her already limited spot-light with Magneto's green-tressed daughter Lorna Dane. In addition, the book adopted the nasty habit of featuring two stories per issue, thereby halving the action on all of the groups' members. The back-feature generally showcased a single X-Man and traced his origin, but generally ignored action in favor of characterization, featuring a sort of fact-file instead. One such 5-page back-up profiled Marvel Girl (recently reprinted in GIANT SIZE X-MEN #1), which was nice, but a general waste

of space.

Still Marvel Girl persisted, steadfastly remaining a member of the group. Even then, she occasionally turned in a suprisingly strong performance (as in her showdown with Mesmero in #52).

Perhaps things might have gotten better for the mutant girl had the mag not met its untimely death. Of course, the X-Men guested in other titles (MARVEL TEAM-UP, AMAZING ADVENTURES, AVENGERS, CAPTAIN AMERICA), but, as guests, their appearances were somewhat limited, and all of the members wound up too confined to be interesting. Marvel Girl (and the others, as well) was never allotted enough space in the guest-shots to show any personality or perform any real super-feats.

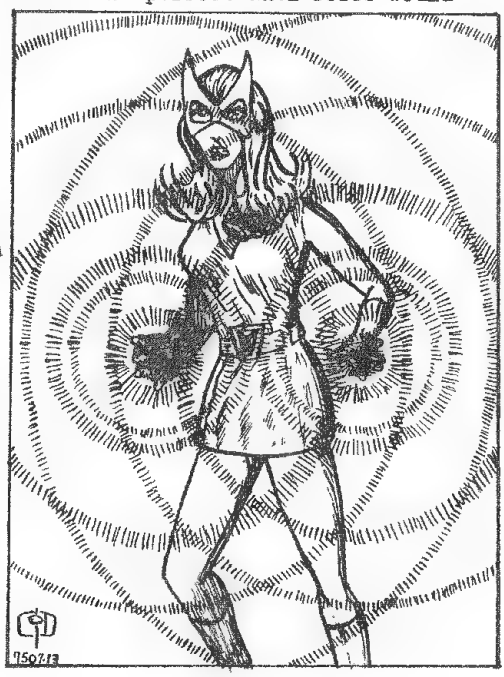
Those fans (like myself) who eagerly looked forward to seeing Marvel Girl in the new X-Men book were bitterly disappointed to find that both heroines, Jean and Lorna Dane left the group in #94.

Whereas Cyclops remains the leading character in X-MEN, and the Beast has accepted membership with the Avengers, while Angel and Ice-Man will soon start their own super-group, the Champions, Marvel Girl has nowhere to go.

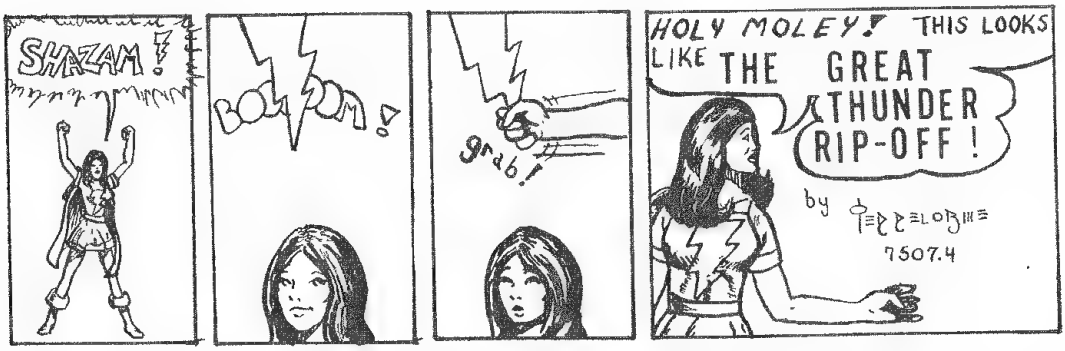
Perhaps it is a sign of the times; Marvel Girl was created in an era that preferred more quiet, feminine heroines with a basically unphysical power. Other heroines from this same period (Invisible Girl, Scarlet Witch, Wasp) have weathered and survived the storm by gradually becoming more physically-oriented. But what is Jean Grey to do? In no way could her teleportation powers be more 'physical' than they are already. Maybe she has just reached the end of her scope, and limbo is unavoidable.

I prefer to think not. Marvel is known for its hearty characters--they're never missing long. If handled right, Jean's break with the X-Men might be the best thing ever to happen to her.

In fact, I've long held the opinion that Marvel Girl would be a perfect partner for Captain Marvel. Besides the clever tie-in with names (Captain Marvel and Marvel Girl!! Smacks a little of the Batman and Batgirl craze), the pair would balance each other well. Capt. Marvel is Marvel's most physical hero--a cosmic warrior...fighting is his forte. The perfect anti-force would be Jean Grey's telekinetic abilities. Jean and her powers could create the 'mellow' nonviolent additive that the Captain Marvel book currently needs so badly. Mar-Vell in turn could complement Marvel Girl's catatonic, unexciting powers. Their combined might would be a very exciting book.



In the meantime, Marvel Girl fans can only hope that she'll either turn up in MARVEL TEAM-UP or TWO-IN-ONE. I suspect we'll see her guesting in both X-MEN and THE CHAMPIONS from time to time. Maybe she'll turn up in THE DEFENDERS, since that book has such a penchant for guest-stars. A series of her very own would be too much to hope for--and I seriously doubt whether or not I'd even want to see one. Let's face it--Marvel Girl isn't strong enough physically or sales-wise to even make it worth the gamble. But she is a good character. Come on, Marvel--stop wasting Jean Grey!



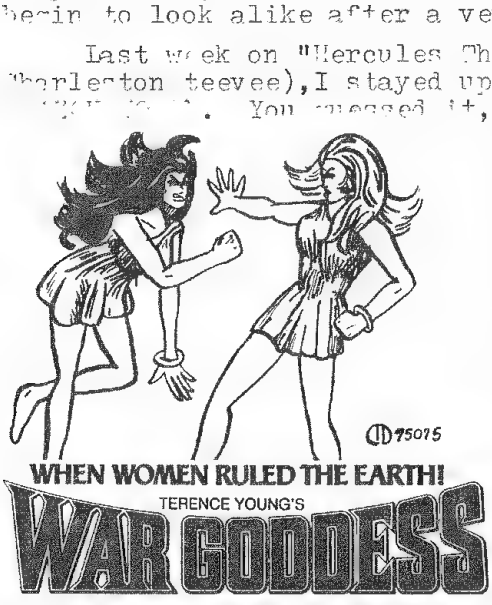
No, the column this time is not about Mary Marvel. The above whatever refers to the fact that I'm stealing Bob Rodi and Tom O'Reilly's thunder by reviewing movies. Sorry guys.

This whole thing started when the local Drive-In announced "WAR GODDESS: Women Warriors as sensuous as they are savage, as powerful as they are passionate!" I figured I could see a good movie, review it for THA, and discuss it on tapes to friends. I figured the sexy come-on in the ad was just the usual schtick to get people into the theatre. I figured wrong, as always.

As it turned out, WAR GODDESS was a violence/porno/lesbian film. The plot followed closely the same as any other movie you'd find on the late late show, with a few decapitations and naked bodies thrown in to catch your eye. At the end, the Queen of the Amazons accepts the position of advisor to the Greek King (advisor easily translates into bedwarmer), and throws her arms around him in an embrace sickeningly reminiscient of Barbara Eden and Larry Hagman from I DREAM OF JEANNIE. Cute fantasy, but not Amazon.

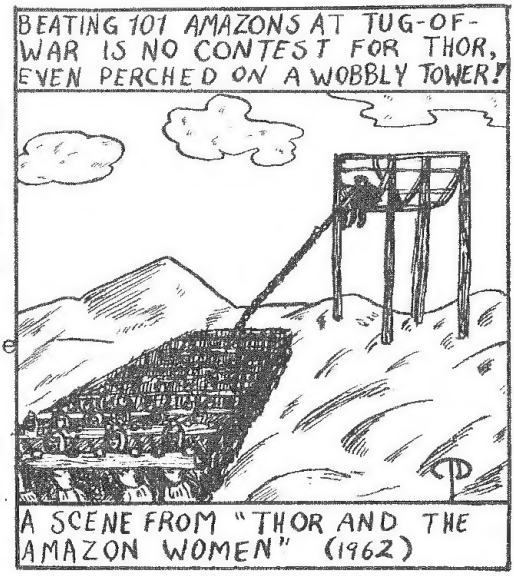
Has anybody noticed that Amazons get a bad rap from Italian movies? Face it, mortals, the only Italian jobs that make it to America fit into one of two categories: "Porn Pourri" or "Muscle Mus. Monster." Occasionally, some of the local beauties get to play Amazons, whether in title roles or bit parts, but they all begin to look alike after a very short while.

Last week on "Hercules Theatre" (a cultural high spot on Charleston teevee), I stayed up till 1:30 to watch THOR AND THE [illegible]. You guessed it, another Italian flick which shows that the concept of rulership by women is both evil and unstable. By the grand finale, Thor single-handedly has vanquished the Amazon usurpers, but when he hands the crown to the rightful queen, she gives him something to the effect of "I am just a woman. My brother is the true ruler." Her brother, by the way, is around seven years old! Want to hear more?



Okay. Last night I stayed up over later to watch Donald O'Connor's (Italian) WONDERS OF ALLADIN. This time there were only five or six Amazons who shared the spotlight for [illegible] minutes.

The deal was this: the amazons capture a guy, give him a night to remember, then make scarves out of him! Of course, the movie was intentionally a comedy, but that's the image Amazons have.



A SCENE FROM "THOR AND THE AMAZON WOMEN" (1962)

And now it's even affecting American shows! Gene Roddenberry's PLANET EARTH pilot featured a community of females who kept their men drugged and sold them as slaves. Aren't there any nice Amazons left?

Well, there was this one movie, another comedy, where the men were still slaves, but they seemed to be enjoying every minute of it. Sample scene: the slave auction. Amazon buys black slave. He throws her over his shoulder and carries her off, saying "You's my mama now!" Amazon buys fat slave, drags him off to a dark corner, then calls "Hey, girls, give me a hand with this elephant!" A horde of Amazons rushes forward. Fat slave assures them "Don't crowd, ladies, there's plenty for all!" At the end, the muscular hero has. . . .Aww, you know what he does! For some reason, the title of this one escapes me completely.

As you can see, there is no shortage of Amazons on film. But there is a shortage of realistic Amazons. Then again, just what exactly is an Amazon like? Surely they can't be as peaceful as the comics portray them, nor as merciless as the movies make them out to be. Suppose there was an all-female society. Why and how would it begin? Democratic or totalitarian? Come on, people, write and give your views on the most interesting legend in comics! Same address:

TED DELORME
c/o Bobby Riggs Fan Club
977 MT. VERNON DR.
CHARLESTON, SC 29412

And hey, didja know that this issue's centerspread marks the first time Tom O'Reilly has not done our double-page middle, and the first Chefac not drawn by Mercy? Oh, you DID know? Well, didja know that this is our first anniversary issue of THE HEROINE ADDICT? YOU DID?! See, Al, I told you we had a clever bunch of readers!

And so, as they say in Spanish class, "Hasta la bananas!" until our next better-than-the-last issue! Keep those cards and letters comin' (or goin', I can never remember which)!

OPERATION: DELUGE!

by Bob Rodi

Get out your envelopes and stamps, CHFCers. It's OD time again (funny a group of Heroine Addicts should have an operation called OD). As I stated last time, our purpose is to deluge comics people with letters on certain heroines, therefore making our effect more powerful than a single, stray letter.

First things first: let's keep the heroines we've GOT. Red Sonja is to appear in MARVEL FEATURE, bi-monthly, and it would really help if we all bought and LoCed MF #1 (which is part reprint, but who cares?). Meanwhile, Tigra the Were-Woman has suffered yet another deadline problem/hassle/screw-up, and Modred the Mystic replaces her in MARVEL CHILLERS. I suggest we all write demanding Tigra NOW. I'm sick of Marvel backing off after promising her so many times. And, next in line, Satana will have her own one-shot comic, in MARVEL PREMIERE, Marvel's answer to FIRST ISSUE SPECIAL. Let's give all three ladies our support and our best letters. They can make it, if we help.

On the DC scene: Everybody write in and applaud the major role Paul Levitz gave Mera in ADVENTURE #441. She was terrific, and it may inspire Levitz to keep it up. The worst that could happen would be fewer appearances for Mera...let's not let that happen.

If BATMAN FAMILY #1 is any indication, Batwoman and Bat-Girl I will be ignored by the back-up reprints. We already have Batgirl II in the lead (w/Robin) so all we need to make BATMAN FAMILY a perfect comic is some reprints starring those two Bat-Ladies of the fifties. It's the first step toward all-new stories for them. Another new giant, SUPER-TEAM FAMILY, is the perfect place for Heroine team-ups and, if we all write like crazy demanding it, the long-suggested all-female super-group. The Amazon Brigade suggestion was made several years ago and I think that the time is right. So write to both of these DC Giants now, will you?

Back to Marvel and it's unemployment line...the two latest additions are Volcana Ash and Zephyr, two heroines who are dead almost immediately after they were born. Both are favorites among CHFC members, too...but you'd know that, wouldn't you?

At least Volcana's book, the Killraven strip, is still around, and she can be easily reinstated (if enough of a demand is apparent) but Zephyr's home, SUPERNATURAL THRILLERS, has bitten the dust. Let's try to get Marvel to relocate her someplace else.

I have word that Marty Pasko plans to kill off Jean Loring in an up-coming FIRST ISSUE SPECIAL starring the Atom. Jean was the first real hero's girl friend with dignity and class...and a better job than her boyfriend (Jean is a lawyer). Add to this the fact that she is the ONLY supporting character in the Atom strip, and I don't think I have to ask you twice to write to Marty, c/o NPP, and tell him to let Jean live. It's not too late. But don't put it off, or it will be.

Don't bother writing to Atlas anymore. They've folded. Yep. Atlas has shut down and it's comic presses are cold and silent. Soon, it's comics will disappear from the newsstands altogether. Though it's possible, it's not probable that they will appear again. I suppose a eulogy is in order here, but what can I say about a comic company that died at infancy (especially one whose only heroine, Devilina, lasted only two issues)?

Anyway, don't cry for Atlas, because DC, Marvel, and Charlton have never been better. In my opinion, we are entering the Platinum Age of comics (following the Golden Age of the '40's and the Silver Age of the '60's) and it's about time. Superheroes are in bloom again, and there seem to be some very ambitious efforts concerning heroines. Once again, I urge you to support them. Because of popular demand, I'll supply addresses here:

CHARLTON COMICS, c/o Charlton Pubs., Charlton Building, Division Street, Derby, Conn. 16418.

DC COMICS, c/o National Periodical Pubs., 75 Rockefeller Plaza, New York, NY 10019.

MARVEL COMICS, c/o Marvel Comics Group, 575 Madison Avenue, New York, NY 10022.

One last note: the heroines covered in this column are chosen by my own personal whim, from my own personal favorites. I don't want this to be a one-man-show, so if anybody has a favorite heroine, and he or she would like the benefit of an organized write-in to help that heroine, by allmeans, write me and tell me about it, and I'll try to work her in the column. Okay?

ROBERT E. RODI/34 Chatham Lane/Oak Brook, IL 60521

I'd love to hear from you. Hola, one and all!